

NOVELLO'S ORIGINAL OCTAVO EDITION.

VILLAGE SCENES

CANTATA

FOR FEMALE VOICES

WITH PIANOFORTE ACCOMPANIMENT

THE WORDS BY

CLIFTON BINGHAM

THE MUSIC BY

FREDERIC H. COWEN.

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VILLAGE SCENES.

No. 1.—CHORUS—"THE VILLAGE GREEN."

When days are bright
With flow'rs bedight,
And fair with summer sheen :
Come lad and lass
To foot the grass,
And trip it on the green !
'Tis passing sweet
To watch their feet,
To hear them laugh and sing ;
As hand in hand
A mirthful band
They trip it in a ring !
With a hey and a ho,
In and out they go,
Every lad has a lass for his neighbour ;
With a ho and a hey,
While the green is gay,
With the music of pipe and tabor !

No. 2.—SOLO (*Contralto*)—"THE PEDLAR."

Maidens bonnie, what d'ye lack ?
Come and see the Pedlar's pack ;
Ribbons fair and dainty laces,
Made to set off winsome faces !
Come, buy !
Treasures motley for you all,
Old and young and great and small ;
How the bright eyes all are dancing
O'er the Pedlar's store a-glancing !
Come, buy !
All the earth's the Pedlar's Home,
But where'er his steps may roam,
Still the rover, trinket-laden,
Welcome wins from every maiden !
Come, buy !

No. 3.—CHORUS—"THE CHILDREN AT PLAY."

Hark to the voices soft and clear,
Over the green sward ringing ;
Falling like music on the ear,
'Tis but the children singing !
List to the dancing of their feet,
Tripping a dainty measure,
Filling the earth with gladness sweet,
Innocent mirth and pleasure !
Play, happy children, while ye may,
Laughter turns to sighing ;
Summer is swift to pass away,
Time is ever flying !

No. 4.—SOLO (*Soprano*)—"THE GIPSY."

A gipsy I,
By wind and weather tanned ;
Just cross the gipsy's hand,
Your future try !
No stars I read ;
The Book of Nature fair,
The lore that I find there
Is all I need !
By mead and town
The gipsy's witching smile
Doth wheedle and beguile
Blue eyes and brown !
A gipsy I,
To bring you luck's my trade ;
Come, cross my hand, coy maid—
Your fortune try !

No. 5.—RECITATIVE (*Contralto and Chorus*)—

“THE OLD HALL”—AND STATELY DANCE.

Looking across the lands,
Lawn, lea and wold,
Proudly the great Hall stands,
Stately and old !

Moat, keep and ivied wall,
Turret and tower,
Brave old ancestral Hall,
Symbol of Power !

Hark ! music stealing low,
Through windows bright ;
Knight and dame, maid and beau,
Dance there to-night !

[Stately Dance.]

No. 6.—FINAL CHORUS—“THE CURFEW.”

Hark the curfew stealing
O'er the silent lea ;
Vale and plain and meadow
Soon at rest will be.

Toil and strife are ended,
Night doth bid them cease •
Day is past and over,
All the world is peace.

Hark the curfew stealing
On the twilight dim ;
Listen—through the shadows—
Comes the evening hymn !

“Through the day Thy love hath spared us
Night once more invites to rest ;
Through the silent watches guard us,
Let no foe our peace molest ;
Jesu, Thou our Guardian be ;
Sweet it is to trust in Thee.”

“Pilgrims here on earth, and strangers,
Dwelling in the midst of foes,
Us and ours preserve from dangers ;
In Thy love may we repose,
And, when life's short day is past,
Rest with Thee in heaven at last.”

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VILLAGE SCENES.

No. 1.

CHORUS.—"THE VILLAGE GREEN."

Allegretto vivace.

PIANO.
♩ = 168.

SOPRANO.

When days are bright With flow'rs be-dight,

Come

ALTO.

And fair with sum-mer sheen : . .

lad and lass To foot the grass,

'Tis pass-ing sweet

And trip it on the green ! . .

Oh, 'tis sweet To

poco cres. *mf*

To watch their feet, To hear them laugh and sing, . . . to

poco cres. *mf*

watch their feet, Oh, 'tis sweet To watch their feet, Hear them laugh and sing, . . .

cres. *mf*

f *poco rit.* *f a tempo.*

hear them laugh and sing; As hand in hand A mirth-ful band, They trip it in a

poco rit. *f a tempo.*

hear them laugh and sing; As hand in hand A mirth-ful band, They trip it in a

f *colle voci!* *f a tempo.*

poco rit. *a tempo.*

ring, . . . they trip, they trip it in a ring! . . .

poco rit. *a tempo.* *mf*

ring, . . . they trip, they trip it in a ring! . . . With a

f *poco rit.* *a tempo.*

V V V V V V Ped. *

mf *mf*

and a ho, . . . they go, . . . Ev'-ry

hey and a ho, In and out they go, Ev'-ry

mf

Ped. * Ped. * Ped. * Ped. *

lad has a lass for his neighbour, ev'-ry lad has a lass for his neighbour;

lad has a lass for his neighbour, ev'-ry lad has a lass for his neighbour; With a

Ped. *

and a hey, ... is gay, ... With a

ho and a hey, While the green is gay, With a

Ped. * *Ped.* * *Ped.* * *Ped.* *

sempre f

ho and a hey, a ho and a hey, All is gay With the mu - sic of

sempre f

ho and a hey, a ho and a hey, All is gay With the mu - sic of

sempre f

pipe, of pipe and ta - bor!

pipe, of pipe and ta - bor!

f *f* *f* *f* *f*

'Tis pass-ing sweet To

To hear them laugh and sing, . . to
watch their feet, . . To hear them sing, . . 'Tis pass-ing sweet To watch their feet, . .

hear them laugh and sing; . . As hand in hand A mirth-ful band, They trip it in a
: . . To hear them sing; . . A mirth-ful, mirth-ful band, They trip it in a

ring, As hand in hand A mirthful band, They trip it in a ring!
ring, A mirth-ful, mirthful band, They trip it in a ring! With a

Ped.

*

f

and a ho, .. and a ho!

hey, with a hey, with a hey and a

f

p

When days are bright With flow'rs be-dight, Come

ho! And fair with sum-mer sheen; . .

dim. *p*

poco cres.

lad and lass To foot the grass, 'Tis pass-ing sweet

And trip it on the green! . . Oh, 'tis sweet To

poco cres.

cres. *mf*

To watch their feet, To hear them laugh and sing, . . to

watch their feet, Oh, 'tis sweet To watch their feet, Hear them laugh and sing, . .

cres.

and a hey, . . . is . . . gay, . . . With a
 ho and a hey, While the green is . . . gay, With a

f
Ped. * *Ped.* * *Ped.* * *Ped.* *

sempre f
 ho and a hey, a ho and a hey, All is gay With the mu - sic of
sempre f
 ho and a hey, a ho and a hey, All is gay With the mu - sic of

sempre f

V V V V V

f
 pipe, of pipe and ta - bor!
f
 pipe, of pipe and ta - bor!

f

V V V V V

sempre f
f

V

No. 2.

SOLO (CONTRALTO).—"THE PEDLAR."

VOICE. *Con moto.* *mf*

Maidens bonnie, what'd'ye lack? Come and

PIANO. *Con moto.* *p* *p*

see the Ped-lar's pack; Ribbons fair and dain-ty la - ces, Made to set off win-some

fa - ces, Ribbons fair and dain-ty la - ces, Made to set off win-some fa - ces! Come

buy, . . come buy, . . come buy, . . come buy!

cres. *mf* *cres.* *mf* *dim.* *3* *dim.* *p*

p Treasures mot-ley for you all, Old and young and great and small, Treasures

p *mf*

dim. *mf*
mot-ley for you all, Old and young and great and small; How the bright eyes all are

dim. *mf*

cres. *mf*
danc-ing O'er the Ped-lar's store a-glanc-ing! Come buy, .. come buy, .. come

cres. *mf*

3 *p*
buy, .. come buy! All the earth's the Ped-lar's Home, But wher-e'er his steps may

p

p *mf*
roam, Still the ro-ver, trinket-la-den, Welcome wins.. from ev-'ry maid-en! Come

p *mf*

buy, maid-ens bon-nie! come buy, maid-ens bon-nie! come buy!

p *mf* *p* *p*

come buy! . . . Maidens bonnie, what d'ye lack? Come and

p *cres.* *cres.*

see the Ped-lar's pack! Come buy, . . maidens bon - nie, come buy, . . come..

mf *mf*

buy! Rib-bons fair! and dainty la - ces! Maidens

mf *dim.* *p* *mf* *dim.* *p*

bonnie, come buy, come buy!

p *mf* *p*

Ped. *

No. 9.

CHORUS.—"THE CHILDREN AT PLAY."

Andante poco mosso.

SOPRANO.

ALTO.

PIANO.
♩. = 48.

p legato.

p

Hark to the voi - ces

p

Hark to the voi - ces

p

sempre molto legato.

Ped.

*

soft and clear, O - ver the green sward ring - ing; Fall-ing like mu - sic

soft and clear, O'er the green sward ring - ing; Fall-ing like mu - sic

Ped. * *Ped.* * *Ped.* * *Ped.* *

on the ear, 'Tis but the chil - dren sing - ing! Hark to the voi - ces
 on the ear, 'Tis the chil - dren sing - ing! Soft . . . and

poco cres.
poco cres.

Ped. * *Ped.* * *Ped.* * *Ped.* *

soft and clear, Like mu - sic on . . . the ear, . . . 'Tis the chil -
 clear, soft . . . and clear, Like mu - sic on the ear, . . . 'Tis the

- dren, the chil - dren sing - ing! List to the danc - ing
 chil - dren, the chil - dren sing - ing! List to the danc - ing

p
p

Ped. *

of their feet, Trip - ping a dain - ty mea - sure, Fill - ing the earth with
 of their feet, Trip - ping a dain - ty mea - sure, Fill - ing the

cres.
cres.

Ped. * *Ped.* * *Ped.* * *Ped.* *

dim. *mf*

glad - ness sweet, fill - ing the earth with glad - ness sweet, In - no - cent mirth,

earth with glad - ness, fill - ing the earth with glad - ness, In - no - cent

dim. *mf*

mf

in - no - cent mirth, in - no - cent mirth and plea - sure! Fill - ing the earth with

mirth, in - no - cent mirth, mirth and plea - sure!

mf

mf

glad - ness, fill - ing the earth with glad - ness, In - no - cent mirth! . .

Fill - ing the earth . . with glad - ness sweet, fill - ing the

mf

poco rall. *a tempo.*

dim. e poco rall. *p*

Play, hap - py chil - dren, while ye may, Laugh - ter turns to sigh - ing;

earth with glad - ness sweet. Play, . . while ye may, Laugh - ter turns to sigh - ing;

dim. e poco rall. *p a tempo.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cres. *mf*
 Sum-mer is swift to pass, . . . to pass . . . a - way,
 Sum-mer is swift to pass, . . . to pass a - way, . .

cres. *f*
 Play, hap-py chil - dren, while ye may, . . . Sum - mer is swift . . . to
 Play, . . . hap-py chil - dren, Summer is swift . . . to pass . . .

dim.
 pass . . . a - way, Time is ev - er, ev - er fly - ing!
 . . . a - way, . . . Time is ev - er, ev - er fly - ing!
dim. *p*
 Ped. *

p
 Hap - py chil - dren, play, . . . while ye
 Chil - dren, play, . . . while ye

may, chil - dren, play, play, . . while ye
poco rall. al Fine.
 may, chil - dren, play, while ye may, .
poco rall. al Fine.
p *p poco rall.*

may, Time is ev - er fly - - ing! . .
a tempo.
 . . Time is ev - er fly - - ing! . .
a tempo.
dim. *p a tempo.*
Ped. *

dim.

No. 4.

SOLO (SOPRANO).—"THE GIPSY."

PIANO.
♩ = 120.

Vivace. *f* *p* *f*

leggiere. *mf* *p* *leggiere.* *p*

A gip-sy I, By wind and weather tanned; Just cross the gip-sy's

hand, just cross the gip-sy's hand, . . . Your fu-ture try, your

fu-ture try!.. just cross, just cross the gip-sy's hand. . . No

Ped. *

Ped. *

stars I . . read, no stars I . . read; The

Book of Na - ture fair, . . The lore that I find there . . Is

all I need, . . . is all I need! . . . The

Book of Na - ture fair, The lore that I find there Is all, is

all I need!

By mead and town The gip-sy's witching smile, Doth

p

f

p

whee - dle and be - guile . . . Blue eyes . . . and brown ! . . .

p

Ped.

By mead and town The gip-sy's witching smile, . . . Doth be - guile, doth be -

mf

p

- guile Blue eyes and brown ! . . . A gip - sy I, A

mf

p

Ped.

*

gip - sy I, To bring you luck's my trade; Come,

p

p

cross my hand, coy maid, . . . Your for - tune try! your

for - tune try! To bring you luck's my trade; Come,

or hand, your for - tune try!

cross my hand, coy maid, come, cross my hand, your for - tune try!

No. 5. RECIT. (CONTRALTO AND CHORUS) AND STately DANCE.—"THE OLD HALL."

Molto moderato e maestoso.
Quasi Recit.

VOICE

p

Look - ing a - cross the lands, Lawn, lea and wold, . .

PIANO.

Molto moderato e maestoso.

p

mf

Proud - ly the great Hall stands, State - ly and old! . .

f

a tempo. Molto moderato.

Moat, keep and

Molto moderato. ♩ = 98.

mf

p a tempo.

cres.

i - vied wall, Tur - ret and tower, Brave old an - ces - tral Hall, . .

cres.

rit.

Molto moderato (In modo d' una Gavotte).

. . . brave old Hall, Sym - bol of Power!

Molto moderato. ♩ = 98.

f

p

rit.

p

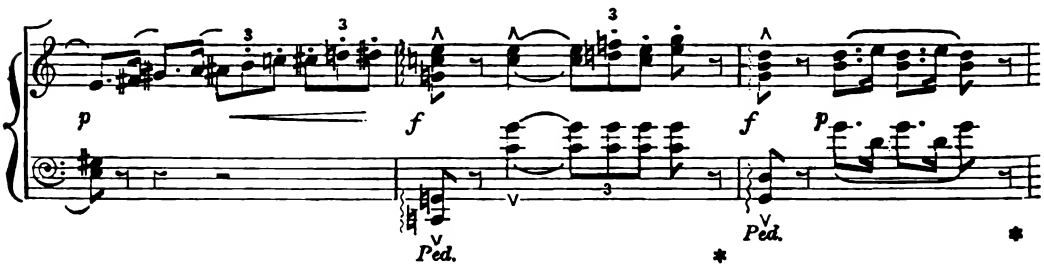
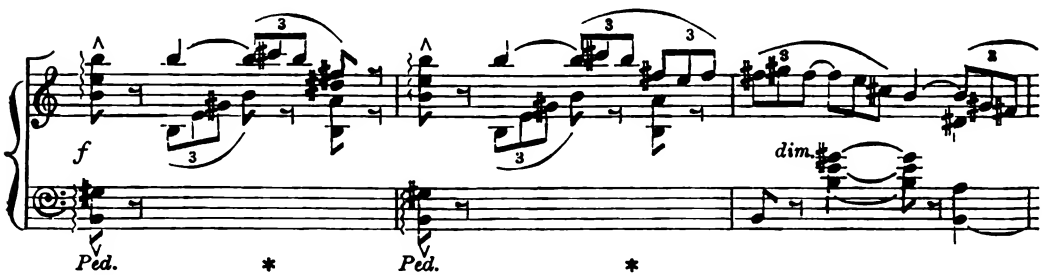
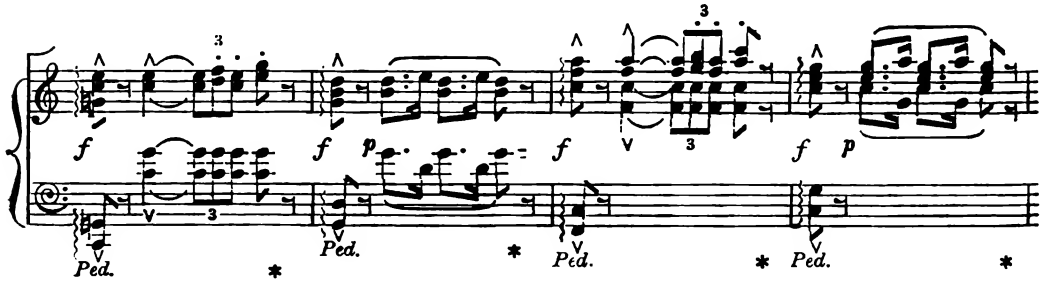
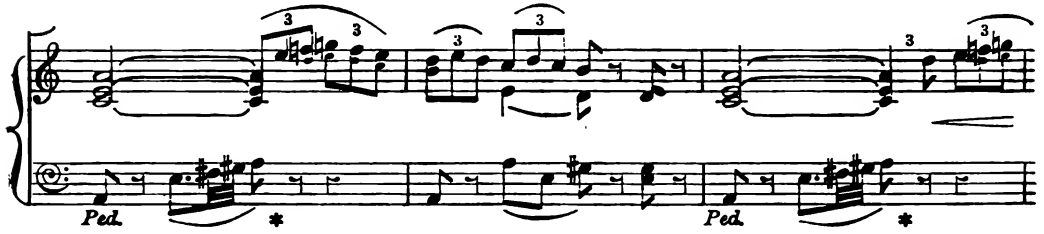
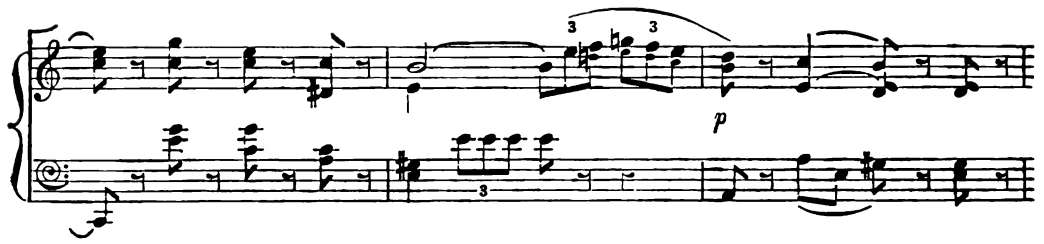
CHORUS. SOPRANO.
 pp Hark! mu-sic stealing low, Through win-dows bright ;
 ALTO.
 pp Hark! mu-sic stealing low, Through win-dows bright ;
 dim. pp

p Knight and dame, Knight and dame Dance there to -
 p maid and beau, Knight and dame Dance there to -
 * 3

L'istesso tempo.
 - night !
 - night !
 STately DANCE.
L'istesso tempo.
 pp
 Ped. *

Ped. * Ped. * Ped. *

* This Dance may be performed separately, beginning here.



First system of the musical score. The right hand features a complex, rapid passage with many beamed sixteenth and thirty-second notes, including triplets. The left hand provides a steady accompaniment with eighth notes. Dynamics include *f* (forte) and *p* (piano). Pedal markings (*Ped.*) and asterisks (*) are present below the left hand.

Second system of the musical score. The right hand continues with intricate passages, including triplets and slurs. The left hand has a more active role with eighth notes. Dynamics include *dim.* (diminuendo) and *p*. Pedal markings and asterisks are present.

Third system of the musical score. The right hand features prominent triplet patterns. The left hand has a steady eighth-note accompaniment. Dynamics include *cres.* (crescendo). Pedal markings and asterisks are present.

Fourth system of the musical score. The right hand has a melodic line with triplets. The left hand has a more active accompaniment with triplets. Dynamics include *dim.* and *p*. Pedal markings and asterisks are present.

2a Volta sempre *pp*
tranquillo.

Fifth system of the musical score, marked "2a Volta sempre *pp* tranquillo." The right hand features a rapid, flowing passage with many triplets. The left hand has a steady accompaniment. Dynamics include *p* (piano). Pedal markings and asterisks are present.

Sixth system of the musical score. The right hand continues with a rapid, flowing passage with triplets. The left hand has a steady accompaniment. Dynamics include *p*. Pedal markings and asterisks are present.

First system of musical notation. Treble and bass staves. Treble staff has triplets and slurs. Bass staff has a *crea.* marking.

Second system of musical notation. Treble and bass staves. Treble staff has triplets and slurs. Bass staff has a *dim.* marking and a *p* dynamic marking.

Third system of musical notation. Treble and bass staves. Treble staff has first and second endings marked 1. and 2. Bass staff has a *p* dynamic marking, a *poco rall. pp* marking, and a *p a tempo* marking.

Fourth system of musical notation. Treble and bass staves. Treble staff has a triplet and a slur. Bass staff has a *Ped.* marking and an asterisk.

Fifth system of musical notation. Treble and bass staves. Treble staff has triplets and slurs. Bass staff has a *Ped.* marking, an asterisk, and a *Ped.* marking.

Sixth system of musical notation. Treble and bass staves. Treble staff has a triplet and a slur. Bass staff has a *p* dynamic marking and a triplet.

Musical score for piano, page 25. The score consists of seven systems of grand staves (treble and bass clef). The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *p*, *pp*, *dim.*, and *rall. al fine.*. Pedal markings (*Ped.*) and asterisks (*) are used throughout. Trills and triplets are indicated with '3' and slurs. The piece concludes with a double bar line and a repeat sign.

No. 6.

FINAL CHORUS.—"THE CURFEW."

*Molto andante e sostenuto.*PIANO.
♩ = 42

First system of piano accompaniment. The right hand features a melody with slurs and accents, starting with a forte (*f*) dynamic and gradually becoming *dim.* and *p*. The left hand provides a harmonic accompaniment. Pedal markings include *Ped.* and ** Ped.* with asterisks.

Second system of music. It includes a Soprano vocal line and piano accompaniment. The vocal line begins with the instruction *Alzo.* and the lyrics: "Hark the cur-few steal-ing O'er the si-lent lea; . . . Vale and". The piano accompaniment continues with the same harmonic texture. Pedal markings include ** Ped.* and *Ped.*

Third system of music. The vocal line continues with the lyrics: "Toil and strife are end-ed, plain and mea-dow Soon at rest will be. Toil and strife are". The piano accompaniment features a *sempre p* (piano) marking. Pedal markings include ** Ped.* and *Ped.*

Night doth bid them cease; . . Day is past . . and o-ver, All the world . .
 end - ed, Night doth bid them cease; Day is o - ver, All the world is

dim.

dim.

dim.

Ped. * *Ped.* *

is . . peace. Hark the cur-few steal-ing On the twi-light
 peace. . . Hark the cur-few steal - ing On the twi-light

p

p tranquillo.

Ped. *

dim; . . . Hark the cur-few steal-ing On the twi-light
 dim; . . Hark the cur-few steal - ing On the twi-light

p

sempre p

Ped. * *Ped.* *

dim; Steal - ing on the twi-light, steal - ing on the twi-light,
 dim; Stealing on the twi - light dim, . . on the twi - light dim; . .

poco cres.

poco cres.

poco cres.

Ped. *

28

dim. *p*

Through the sha - dows Comes the eve - ning hymn! . . . Through the

dim. *p*

. . . Through the sha - dows Comes the eve - ning hymn! . . . Listen,

dim. *p*

poco rit. *a tempo.*

sha - dows Comes the eve - ning hymn!

poco rit. *a tempo.*

Comes the eve - ning hymn!

poco rit. *pp* *a tempo.* *rall.*

Ped.

Andante religioso. *sempre p*

"Through the day Thy love hath spared us, Night once more in - vites to rest; Through the si - lent

sempre p

"Through the day Thy love hath spared us, Night once more in - vites to rest; Through the si - lent

Andante religioso (♩ = 42 as before).

pp

poco cres.

watches guard us, Let no foe our peace mo - lest; Je - su, Thou our guardian be;

poco cres.

watches guard us, Let no foe our peace mo - lest; Je - su, Thou our guardian be;

poco cres.

rit.
Sweet it is to trust in Thee." "Pil-grims here on earth, and stran-gers, Dwelling in the
p
Sweet it is to trust in Thee." "Pil-grims here on earth, and stran-gers, Dwelling in the
p
rit.
p
molto legato.

midst of foes, Us and ours pre-serve from dan-gers; In Thy love may we re- pose,
midst of foes, Us and ours . . pre-serve from dan-gers; In Thy love may we re- pose,
p
rit.
p
molto legato.

poco cres.
And, when life's short day is past, Rest with Thee in heav'n at last, rest with
poco cres.
And, when life's short day is past, Rest with Thee in heav'n at last, rest with
cres.
p
pp

rall. Come 1ma.
Thee in heav'n at last."
rall.
Thee in heav'n at last."
Come 1ma. ♩ = 42.
rall.
pp
rall.
Ped.

NOVELLO'S ORIGINAL OCTAVO EDITIONS OF Oratorios, Cantatas, Odes, Masses, &c.

FRANZ ABT.							Paper Covers.	Paper Boards.	Clas. Covers.	BEETHOVEN.							Paper Covers.	Paper Boards.	Clas. Covers.
MINSTER BELLS (Female voices) ...	2/6	—	—	—	—	—	—	—	—	A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—	—	—	—			
SPRINGTIME (ditto) (Sol-FA, 0/6) ...	2/6	—	—	—	—	—	—	—	—	CHORAL FANTASIA (Sol-FA, 0/3) ...	1/0	—	—	—	—	—			
SUMMER (ditto) ...	2/6	—	—	—	—	—	—	—	—	CHORAL SYMPHONY ...	2/6	—	—	—	—	—			
THE FAYS' FROLIC (ditto) ...	2/6	—	—	—	—	—	—	—	—	Ditto, VOCAL PORTION (Sol-FA, 0/6) ...	1/6	—	—	—	—	—			
THE GOLDEN CITY (ditto) (Sol-FA, 0/6) ...	2/6	—	—	—	—	—	—	—	—	COMMUNION SERVICE, IN C ...	1/6	—	—	3/0	—	—			
THE SILVER CLOUD (ditto) ...	2/6	—	—	—	—	—	—	—	—	ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6	—	—	—			
THE WATER FAIRIES (ditto) ...	2/6	—	—	—	—	—	—	—	—	MASS, IN C ...	1/0	1/6	2/6	—	—	—			
THE WISHING STONE (ditto) ...	2/6	—	—	—	—	—	—	—	—	MASS, IN D ...	2/0	2/6	4/0	—	—	—			
J. H. ADAMS.							—	—	—	MEEK, AS THOU LIVEDST ...	0/2	—	—	—	—	—			
A DAY IN SUMMER (Female Voices) (Sol-FA, 0/6) ...	1/6	—	—	—	—	—	—	—	—	MOUNT OF OLIVES (CHORUSES, Sol-FA, 0/6) ...	1/0	1/6	2/6	—	—	—			
T. ADAMS.							—	—	—	RUINS OF ATHENS (Sol-FA, 0/6) ...	1/6	—	—	—	—	—			
THE CROSS OF CHRIST (Sol-FA, 0/6) ...	1/0	—	—	—	—	—	—	—	—	THE PRAISE OF MUSIC ...	1/6	2/0	3/3	—	—	—			
THE HOLY CHILD (Sol-FA, 0/6) ...	1/0	—	—	—	—	—	—	—	—	A. H. BEHREND.							—	—	—
THE RAINBOW OF PEACE ...	1/0	—	—	—	—	—	—	—	—	SINGERS FROM THE SEA (Female Voices) (Ditto, Sol-FA, 0/9) ...	1/6	—	—	—	—	—			
B. AGUTTER.							—	—	—	WILFRED BENDALL.							—	—	—
MISSA DE BEATA MARIÄ VIRGINE, IN C (English) (Female voices) ...	2/6	—	—	—	—	—	—	—	—	A LEGEND OF BREGENZ (Female voices) (Ditto, Sol-FA, 0/8) ...	1/3	—	—	—	—	—			
MISSA DE SANCTO ALBANO (English) ...	3/0	4/0	5/0	—	—	—	—	—	—	THE LADY OF SHALOTT (Female voices) ...	2/6	—	—	—	—	—			
THOMAS ANDERTON.							—	—	—	Ditto, Sol-FA, 1/0) ...	—	—	—	—	—	—			
THE NORMAN BARON ...	1/0	1/6	—	—	—	—	—	—	—	SONG DANCES. Vocal Suite. (Female Voices) ...	2/0	—	—	—	—	—			
WRECK OF THE HESPERUS (Sol-FA, 0/4) ...	1/0	—	—	—	—	—	—	—	—	KAREL BENDL.							—	—	—
YULE TIDE ...	1/6	2/0	3/0	—	—	—	—	—	—	WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—	—	—	—			
J. H. ANGER.							—	—	—	SIR JULIUS BENEDICT.							—	—	—
A SONG OF THANKSGIVING... ..	1/0	—	—	—	—	—	—	—	—	PASSION MUSIC (from St. PETER) ...	1/6	—	—	—	—	—			
W. I. ARGENT.							—	—	—	ST. PETER ...	3/0	3/6	5/0	—	—	—			
MASS, IN B FLAT (St. Benedict) ...	2/6	—	—	—	—	—	—	—	—	THE LEGEND OF ST. CECILIA (Sol-FA, 1/6) ...	2/6	3/0	4/0	—	—	—			
P. ARMES.							—	—	—	GEORGE J. BENNETT.							—	—	—
HEZEKIAH ...	2/6	—	—	—	—	—	—	—	—	EASTER HYMN ...	1/0	—	—	—	—	—			
ST. BARNABAS ...	2/0	—	—	—	—	—	—	—	—	SIR W. STERNDAL BENNETT.							—	—	—
ST. JOHN THE EVANGELIST ...	2/6	—	—	—	—	—	—	—	—	INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—	—	—	—			
A. D. ARNOTT.							—	—	—	THE MAY QUEEN (Sol-FA, 0/6) ...	1/0	1/6	2/6	—	—	—			
THE BALLAD OF CARMILHAN (Sol-FA, 1/6) ...	2/6	—	—	—	—	—	—	—	—	THE WOMAN OF SAMARIA (Sol-FA, 1/0) ...	4/0	—	—	6/0	—	—			
YOUNG LOCHINVAR (Sol-FA, 0/6) ...	1/6	—	—	—	—	—	—	—	—	G. R. BETJEMANN.							—	—	—
E. ASPA.							—	—	—	THE SONG OF THE WESTERN MEN ...	1/0	—	—	—	—	—			
ENDYMION (with Recitation) ...	4/0	—	—	—	—	—	—	—	—	W. R. BEXFIELD.							—	—	—
THE GIPSIES ...	1/0	—	—	—	—	—	—	—	—	ISRAEL RESTORED ...	4/0	—	—	—	—	—			
ASTORGA.							—	—	—	HUGH BLAIR.							—	—	—
STABAT MATER ...	1/0	1/6	—	—	—	—	—	—	—	BLESSED ARE THEY WHO WATCH (ADVENT) ...	1/6	—	—	—	—	—			
J. C. BACH.							—	—	—	HARVEST-TIDE ...	1/0	—	—	—	—	—			
I WRESTLE AND PRAY (Sol-FA, 0/2) ...	0/4	—	—	—	—	—	—	—	—	JOSIAH BOOTH.							—	—	—
J. S. BACH.							—	—	—	THE DAY OF REST (Female voices) (Sol-FA, 1/0) ...	2/6	—	—	—	—	—			
ASTRONGHOLD SURE (Sol-FA, Choruses only, 0/6) ...	1/0	—	—	—	—	—	—	—	—	KATE BOUNDY.	—	—	—	—	—	—			
BE NOT AFRAID (Sol-FA, 0/4) ...	0/6	—	—	—	—	—	—	—	—	THE RIVAL FLOWERS (Operetta) (Sol-FA, 0/6) ...	1/6	—	—	—	—	—			
BIDE WITH US ...	1/0	—	—	—	—	—	—	—	—	E. M. BOYCE.							—	—	—
BLESSING, GLORY, AND WISDOM ...	0/6	—	—	—	—	—	—	—	—	THE LAY OF THE BROWN ROSARY ...	1/6	—	—	—	—	—			
CHRISTMAS ORATORIO ...	2/0	2/6	4/0	—	—	—	—	—	—	THE SANDS OF CORRIEMIE (Female voices) (Ditto, Sol-FA, 0/6) ...	1/6	—	—	—	—	—			
Ditto (PARTS 1 & 2) ...	1/6	—	—	—	—	—	—	—	—	YOUNG LOCHINVAR ...	1/6	—	—	—	—	—			
Ditto (PARTS 3 & 4) ...	1/6	—	—	—	—	—	—	—	—	J. BRADFORD.							—	—	—
GOD GOETH UP WITH SHOUTING ...	1/0	—	—	—	—	—	—	—	—	HARVEST CANTATA ...	1/6	—	—	—	—	—			
GOD SO LOVED THE WORLD ...	1/0	—	—	—	—	—	—	—	—	THE SONG OF JUBILEE ...	1/6	—	—	—	—	—			
GOD'S TIME IS THE BEST (Sol-FA, 0/6) ...	1/0	—	—	—	—	—	—	—	—	W. F. BRADSHAW.							—	—	—
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—	—	—	—	—	—	—	GASPAR BECERRA ...	1/6	—	—	—	—	—			
JESU, PRICELESS TREASURE (Sol-FA, in the Press) ...	1/0	—	—	—	—	—	—	—	—	J. BRAHMS.							—	—	—
MAGNIFICAT, IN D ...	1/0	—	—	—	—	—	—	—	—	A SONG OF DESTINY ...	1/0	—	—	—	—	—			
MASS, IN B MINOR ...	2/6	3/0	4/0	—	—	—	—	—	—	C. BRAUN.							—	—	—
MISSA BREVIS, IN A ...	1/6	—	—	—	—	—	—	—	—	QUEEN MAB AND THE KOBOLDS (Sol-FA, 0/9) ...	2/0	—	—	—	—	—			
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	—	—	—	—	—	—	SIGURD ...	5/0	—	—	—	—	—			
O LIGHT EVERLASTING ...	1/0	—	—	—	—	—	—	—	—	THE COUNTRY MOUSE AND THE TOWN MOUSE (Sol-FA, 0/4) ...	1/0	—	—	—	—	—			
SLEEPERS, WAKE (Sol-FA, in the Press) ...	1/0	—	—	—	—	—	—	—	—	THE SNOW QUEEN (Operetta) (Sol-FA, 0/6) ...	1/0	—	—	—	—	—			
THE PASSION (S. JOHN) ...	2/6	3/0	4/0	—	—	—	—	—	—	A. HERBERT BREWER.							—	—	—
THE PASSION (S. MATTHEW) ...	2/6	3/0	4/0	—	—	—	—	—	—	EMMAUS ...	1/6	2/0	—	—	—	—			
Ditto (Abridged, as used at St. Paul's) ...	1/6	2/0	3/0	—	—	—	—	—	—	NINETY-EIGHTH PSALM ...	1/6	—	—	—	—	—			
THOU GUIDE OF ISRAEL ...	1/0	—	—	—	—	—	—	—	—	J. C. BRIDGE.							—	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	—	—	—	—	—	—	DANIEL ...	3/6	—	—	—	—	—			
A. S. BAKER.							—	—	—	RESURGAM ...	1/6	—	—	—	—	—			
COMMUNION SERVICE, IN E ...	1/6	—	—	—	—	—	—	—	—	RUDEL ...	4/0	—	—	—	—	—			
J. BARNBY.							—	—	—	J. F. BRIDGE.							—	—	—
REBEKAH (Sol-FA, 0/6) ...	1/0	1/6	2/6	—	—	—	—	—	—	BOADICEA ...	2/6	—	—	—	—	—			
THE LORD IS KING (97th Psalm) (Sol-FA, 1/0) ...	1/6	2/0	—	—	—	—	—	—	—	CALLIRHOE (Sol-FA, 1/6) ...	2/6	3/0	4/0	—	—	—			
KING ALL GLORIOUS (Sol-FA, 0/14) ...	0/6	—	—	—	—	—	—	—	—	FORGING THE ANCHOR (Sol-FA, 1/0) ...	1/6	—	—	—	—	—			
LEONARD BARNES.							—	—	—	HYMN TO THE CREATOR ...	1/0	—	—	—	—	—			
THE BRIDAL DAY ...	2/6	—	4/6	—	—	—	—	—	—	MOUNT MORIAH ...	3/0	—	—	—	—	—			
J. F. BARNETT.							—	—	—	NINEVEH ...	2/6	3/0	4/0	—	—	—			
PARADISE AND THE PERI ...	4/0	—	6/0	—	—	—	—	—	—	ROCK OF AGES (Latin and English) (Sol-FA, 0/4) ...	1/0	—	—	—	—	—			
THE ANCIENT MARINER (Sol-FA, 2/0) ...	3/6	4/0	5/0	—	—	—	—	—	—	THE BALLAD OF THE CLAMPHERDOWN ...	1/0	—	—	—	—	—			
THE RAISING OF LAZARUS ...	6/6	—	9/0	—	—	—	—	—	—	(Ditto, Sol-FA, 0/8)							—	—	—
THE WISHING BELL (Female voices) (Sol-FA, 1/0) ...	2/6	—	—	—	—	—	—	—	—	THE CRADLE OF CHRIST ("Stabat Mater Speciosa") ...	1/6	—	—	—	—	—			
MARMADUKE BARTON.							—	—	—	THE FLAG OF ENGLAND (Sol-FA, 0/6) ...	1/6	—	—	—	—	—			
MASS IN A MAJOR (For Advent and Lent) ...	1/0	—	—	—	—	—	—	—	—	THE FROGS AND THE OX (Sol-FA, 0/6) ...	1/0	—	—	—	—	—			
							—	—	—	THE INCHCAPE ROCK ...	1/0	—	—	—	—	—			
							—	—	—	THE LORD'S PRAYER (Sol-FA, 0/6) ...	1/0	—	—	—	—	—			
							—	—	—	THE SPIDER AND THE FLY (Sol-FA, 0/6) ...	1/0	—	—	—	—	—			

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BLEST PAIR OF SIRENS (Sol-FA, 0/8) ...	1.0	—	—	—	—	—
DE PROFUNDIS (130th Psalm) ...	2/0	—	—	—	—	—
ETON ...	2/0	—	—	—	—	—
INVOCATION TO MUSIC ...	2/6	—	—	—	—	—
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JUDITH (CHORUSES, Sol-FA, 2/0) ...	5.0	6/0	7.6	—	—	—
KING SAUL (CHORUSES, Sol-FA, 1/0) ...	5/0	6/0	7/6	—	—	—
L'ALLEGRO (Sol-FA, 1/0) ...	2/6	—	—	—	—	—
MAGNIFICAT ...	1/6	—	—	—	—	—
ODE TO MUSIC ...	1.6	—	—	—	—	—
ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ...	2/0	—	—	—	—	—
PROMETHEUS UNBOUND ...	3/0	—	—	—	—	—
TE DEUM LAUDAMUS ...	2/6	—	—	—	—	—
THE GLORIES OF OUR BLOOD AND STATE ...	1/0	—	—	—	—	—
THE LOTUS-EATERS (The Choric Song) ...	2/0	—	—	—	—	—
DR. JOSEPH PARRY.						
CERIDWEN (Sol-FA, 1/0) ...	2/6	—	—	—	—	—
NEBUCHADNEZZAR ...	3.0	4/0	5/0	—	—	—
Ditto (Sol-FA) ...	1.6	2/0	2/6	—	—	—
B. PARSONS.						
THE CRUSADER ...	3/6	—	—	—	—	—
T. M. PATTISON.						
MAY DAY ...	1/0	—	—	—	—	—
LONDON CRIES ...	2.0	—	—	—	—	—
THE ANCIENT MARINER ...	2/6	—	—	—	—	—
THE LAY OF THE LAST MINSTREL ...	2/6	—	—	—	—	—
THE MIRACLES OF CHRIST (Sol-FA, 0/8) ...	2.0	—	—	—	—	—
A. L. PEACE.						
ST. JOHN THE BAPTIST (Sol-FA, 1/0) ...	2/6	—	—	—	—	—
PERGOLESI.						
STABAT MATER (Female voices) (Sol-FA, 0/8) ...	1/0	—	—	—	—	—
CIRO PINSUTI.						
PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—	—	—	—
PERCY PITT.						
HOHENLINDEN (Men's voices) ...	1.6	—	—	—	—	—
V. W. POPHAM.						
EARLY SPRING ...	1/0	—	—	—	—	—
A. H. D. PRENDERGAST.						
THE SECOND ADVENT ...	1/6	—	—	—	—	—
E. PROUT.						
DAMON AND PHINTIAS (Male voices) ...	2.6	—	—	—	—	—
FREEDOM ...	1/0	—	—	—	—	—
HERWARD ...	4.0	—	—	—	—	—
QUEEN AIMÉE (Female voices) ...	2.6	—	—	—	—	—
THE HUNDREDTH PSALM (Sol-FA, 0/4) ...	1.0	—	—	—	—	—
THE RED CROSS KNIGHT (Sol-FA, 2/0) ...	4/0	4/6	6/0	—	—	—
PURCELL.						
DIDO AND ÆNEAS ...	2/6	—	—	—	—	—
ODE ON ST. CECILIA'S DAY ...	2/0	—	—	—	—	—
TE DEUM AND JUBILATE, IN D ...	1.0	—	—	—	—	—
Ditto (Edited by Dr. Bridge) (Sol-FA, 0/6) ...	1/0	—	—	—	—	—
KING ARTHUR ...	2.0	—	—	—	—	—
THE MASQUE IN "DIOCLESIAN" ...	2.0	—	—	—	—	—
LADY RAMSAY.						
THE BLESSED DAMOZEL ...	2/6	—	—	—	—	—
F. J. READ.						
THE SONG OF HANNAH ...	1/0	—	—	—	—	—
J. F. H. READ.						
BARTIMEUS ...	1/6	—	—	—	—	—
CARACTACUS ...	2/6	—	—	—	—	—
HAROLD ...	4/0	—	6.0	—	—	—
IN THE FOREST (Male voices) ...	1/0	—	—	—	—	—
PSYCHE ...	5.0	—	7.0	—	—	—
THE CONSECRATION OF THE BANNER ...	1.6	—	—	—	—	—
THE DEATH OF YOUNG ROMILLY ...	1/6	—	—	—	—	—
THE HESPERUS (Sol-FA, 0/9) ...	1/6	—	—	—	—	—
DOUGLAS REDMAN.						
COR UNUM VIA UNA ...	1/6	—	—	—	—	—
C. T. REYNOLDS.						
CHILDHOOD OF SAMUEL (Sol-FA, 1/0) ...	2/0	—	—	—	—	—
ARTHUR RICHARDS.						
PUNCH AND JUDY (Operetta) (Sol-FA, 0/6) ...	1.6	—	—	—	—	—
THE WAXWORK CARNIVAL (Sol-FA, 0/8) ...	2.0	—	—	—	—	—
J. V. ROBERTS.						
JONAH ...	2.0	—	—	—	—	—
W. S. ROCKSTRO.						
THE GOOD SHEPHERD ...	2/3	—	—	—	—	—
J. L. ROECKEL.						
LITTLE SNOW-WHITE (Sol-FA, 0/8) ...	2.0	—	—	—	—	—
THE HOURS (Female voices) (Sol-FA, 0/9) ...	2/0	—	—	—	—	—
THE SILVER PENNY (Sol-FA, 0/9) ...	2/0	—	—	—	—	—
EDMUND ROGERS.						
THE FOREST FLOWER (Female voices) ...	2/6	—	—	—	—	—
ROLAND ROGERS.						
FLORABEL (Female voices) (Sol-fa, 1/0) ...	2/6	—	—	—	—	—
PRAYER AND PRAISE ...	4/0	—	—	—	—	—
ROMBERG.						
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (Sol-FA, 0/8) ...	1.0	1.6	2/6	—	—	—
THE TRANSIENT AND THE ETERNAL ...	1.0	—	—	—	—	—
(Ditto, Sol-FA, 0/4) ...	—	—	—	—	—	—
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MOSES IN EGYPT ...	6.0	6.6	7/6	—	—	—
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DIVINE LOVE ...	2/6	—	—	—	—	—
ED. SACHS.						
KING-CUPS ...	1/0	—	—	—	—	—
WATER LILIES ...	1/0	—	—	—	—	—
C. SAINTON-DOLBY.						
FLORIMEL (Female voices) ...	2/6	—	—	—	—	—
CAMILLE SAINT-SAËNS.						
THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm) ...	1.6	—	—	—	—	—
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ELYSIUM ...	1/0	—	—	—	—	—
FRANK J. SAWYER.						
THE SOUL'S FORGIVENESS ...	1/0	—	—	—	—	—
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C. SCHAFER.						
OUR BEAUTIFUL WORLD ...	2/6	—	—	—	—	—
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COMMUNION SERVICE, IN A FLAT ...	2/0	—	3.6	—	—	—
Ditto, IN B FLAT ...	2.0	—	3.6	—	—	—
Ditto, IN C ...	2.0	—	3.6	—	—	—
Ditto, IN E FLAT ...	2.0	2/6	4.0	—	—	—
Ditto, IN F ...	2.0	—	3/6	—	—	—
Ditto, IN G ...	2.0	—	3/6	—	—	—
MASS, IN A FLAT ...	1/0	1/6	2/6	—	—	—
Do., IN B FLAT ...	1.0	1/6	2/6	—	—	—
Do., IN C ...	1.0	1/6	2/6	—	—	—
Do., IN E FLAT ...	1.0	1/6	2/6	—	—	—
Do., IN F (Sol-FA, 0/8) ...	2.0	2/6	4/0	—	—	—
Do., IN G (Sol-FA, 0/8) ...	1.0	1/6	2/6	—	—	—
Do., IN G ...	1.0	1/6	2/6	—	—	—
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